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ROTARY This year, for the first
EXHIBITION OF time, a collection of
AMERICAN American bronzes is be-
BRONZES ing shown successively
 in the several leading

art museums in this country. The National Sculpture Society, of New York, assembled the collection and the Art Society, of Pittsburgh, arranged the circuit. Two hundred works are included, representing over fifty sculptors. Portrait busts were debarred. The collection was shown first in the Albright Gallery in December; it is now at the Carnegie Institute, Pittsburgh; next month it goes to the Art Institute of Chicago; in March it will be shown at the City Museum of St. Louis, and in April at the Worcester Art Museum. The cost of transportation is borne by the institutions wherein it is set forth. As interest in American bronzes has been almost unaccountably slight and sales have been extremely few, it is hoped that this exhibition will do much toward demonstrating the real merit of the work in this field and awaken an appreciation which will create for it a stimulating demand.

EXHIBITIONS An interesting collection
CITY MUSEUM, of paintings represent-
ST. LOUIS ing the ruins and his-
 torical views of Greece
has recently been shown in the City Museum of St. Louis, where special exhibitions of the works of Henry Golden Dearth and Louis Paul Dessar are now to be seen. This series belongs to the Washington University and was painted by Mr. Gifford Dyer, under commission from the late Judge Madill, who wished thus to secure a veracious record of the Greek monuments. Mr. Dyer lived in Greece for several years and has at the present time completed but about half the series, which is to comprise forty pictures. It is a difficult matter to lend artistic beauty to a prescribed topographical drawing, and, therefore, no small proof of Mr. Dyer's power that his paintings, while giving correct representation, have pictorial beauty. His method is unique. He paints in flat tints and outlines delicately in black or brown each object or

color spot. Such, however, is his command of the tricks of creating atmosphere by the use of exact values and a subtle knowledge of tone, that his pictures are flooded with air and the complex network of lines but serves to give distinction as well as distinctness to buildings and ruins most admirably drawn. His brilliant color and treatment of flowers and foliage claim kindred with the German Secessionists, but his rectitude in drawing and compactness of composition hark back to older traditions.

PUBLIC Beautiful scenery is as
WASTE much a national asset as
 coal or lumber—per-
haps even more, for it cannot be im-
ported. The Hetch-Hetchy Valley is to
be accounted among the Nation's riches,
yet it is threatened with destruction and
for no more adequate reason than to sat-
isfy private greed. Permission has been
asked to flood this valley, turning it into
a reservoir from which San Francisco
may derive, at comparatively little cost,
a water supply. The permit granted by
the former secretary of the Interior
awaits the endorsement of Congress and
the Chief Executive. That there are
other sources of water supply equally
available has been conclusively proved,
and if this permit is granted it will mean
"that the Yosemite Park will become the
backyard of a great municipal utility in-
stead of a recreation ground for all the
people of the country." Vigorous and
immediate protest alone, it would seem,
can prevent this shortsighted action, the
repeal of the permit granted under an
evident misapprehension. Such protests
should be addressed to the Public Lands
Committees of the Senate and House of
Representatives, to be most effective.

ART IN On January 4th the new
CHICAGO east wing of the Chi-
 cago Art Institute was
opened with appropriate ceremony. The
artists of Chicago have arranged an ex-
hibition of 321 paintings and works in
sculpture in six of the new galleries, in
addition to which there is a special retro-
spective loan exhibit of "Chicago Art,"